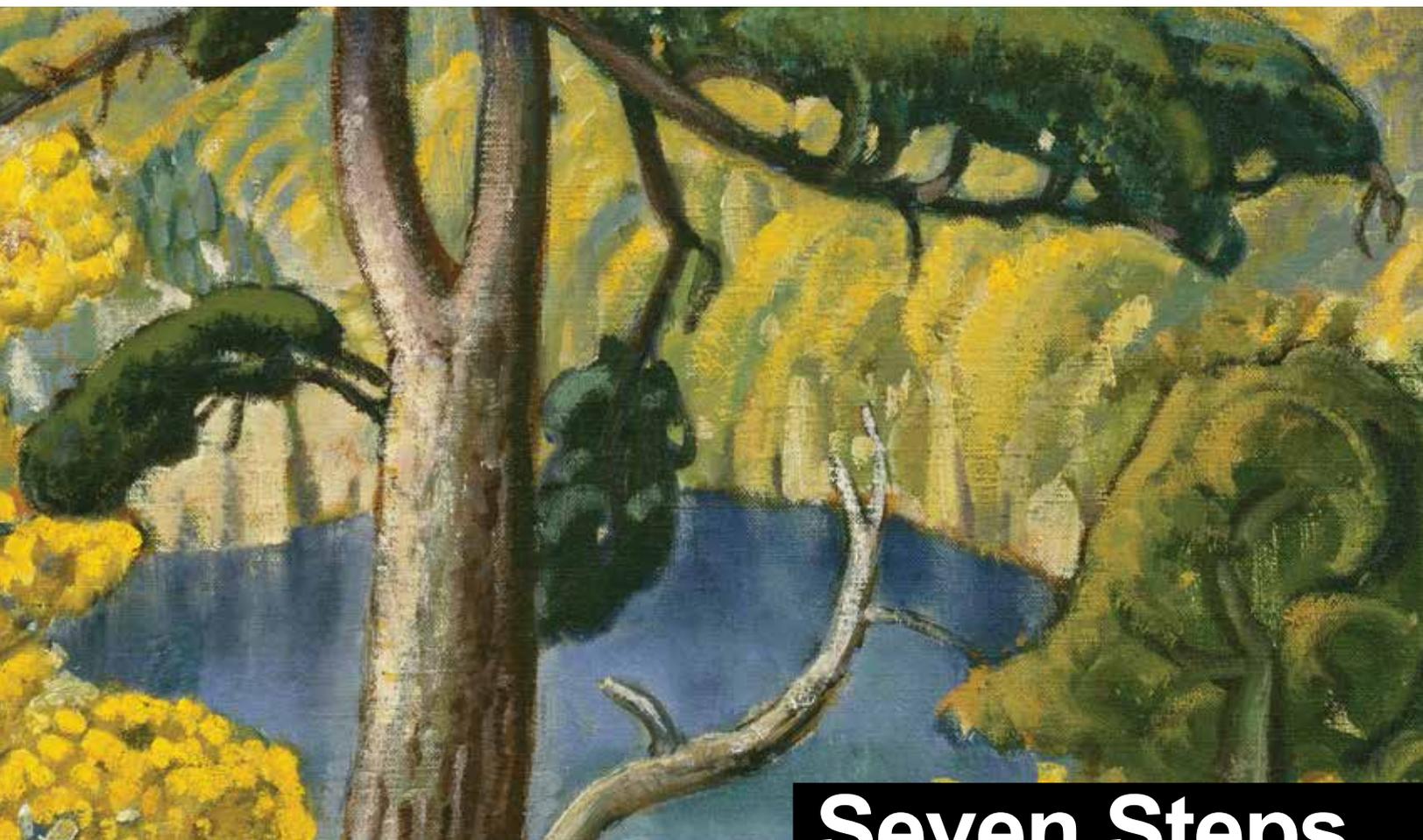


# The Art of Inclusion



## Seven Steps

A Guide to Developing and  
Delivering Accessible and  
Inclusive Programs within  
Arts and Cultural Organizations

**McMichael**  
CANADIAN ART COLLECTION D'ART CANADIEN

An Agency of the Government of Ontario  
Un organisme du gouvernement de l'Ontario

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# McMichael Canadian Art Collection Accessible Programming

## **Accessible and inclusive programs: beneficial to both audience and institution**

The vision of the McMichael Canadian Art Collection (the McMichael) is to provide an extraordinary place where all people can explore Canadian culture and identity. This vision of a place for all people is met by increasing audience engagement locally, nationally, and internationally, within an environment of accessibility and inclusion.

Through an EnAbling Change Project with the Accessibility Directorate of Ontario (the Government of Ontario), the McMichael—in conjunction with service providers—has launched art education programs for a wider range of visitors with disabilities within

an environment that directly supports their needs.

The McMichael is sharing guidelines for the programs delivered to help other cultural institutions in their development of accessible programming for special needs. By summarizing its process and results, the McMichael's goal is to support art, educational, and public organizations in implementing programs that serve individuals with special needs.

**Accessible programs: more than physical facilities**  
**Inclusive programs: more than sharing a space**

# McMichael Canadian Art Collection

## Accessible Programming

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At the McMichael, the experience and the belief of the organization is that everyone can learn and grow through art and that inclusive programs can be designed to accommodate people with exceptionalities and special needs in a welcoming and engaging way.

In order to provide programs for all visitors, behaviour, communication, and learning and physical requirements need to be considered. Knowing your audience and engaging them with interesting and flexible programs, and providing program instructors, educators, and staff who understand the various needs of individuals, is key. Programs should also be flexible to ensure that everyone can participate in an environment and space that is adaptable and safe.

Designing an accessible and inclusive program is not difficult; the McMichael created and followed seven steps that can be adapted by other organizations for their audiences. By offering these guidelines, the McMichael hopes that other organizations will follow the seven steps and ultimately create a more engaging and participatory cultural setting for individuals with disabilities.

### **Accessibility for Ontarians with Disabilities Act (AODA)**

The Accessibility for Ontarians with Disabilities Act (AODA) was proclaimed in 2005. The purpose of the AODA is to achieve accessibility for Ontarians by developing, implementing, and enforcing standards respecting customer service, information and communication, employment, transportation, and the design of public spaces by January 1, 2025.

For more information on the AODA and Ontario's accessibility standards, visit [ontario.ca/AccessON](http://ontario.ca/AccessON).

### **A Word from the McMichael**

The information outlined in this guide is included to help other organizations develop and deliver the best programs possible. Examples have been included as appendices to assist your cultural organization in the pursuit of developing and offering accessible programs. The McMichael is sharing the methods that have made accessible and inclusive programs successful, hopefully inspiring you to apply tools and instructional elements to your own goals and vision. Everything in these documents, except when reference materials are noted, is a reflection of the results of McMichael experiences. The joys of delivering programs to a vast audience and experiencing the success that follows dedication, effort, and passion are yours to discover.



# Seven Steps to Accessible Programming

## A guideline for developing accessible and inclusive programs

This guide outlines the **Seven Steps to Accessible Programming**, a step-by-step checklist for the successful development of accessible programs. In the spirit of the Group of Seven, the **Seven Steps** will guide your organization in establishing programs for people with special needs.

### Seven Steps

**Step 1:** Define goals of your cultural organization.

**Step 2:** Develop partnerships with other organizations.

**Step 3:** Assess target audience and required work environment.

**Step 4:** Design program content.

**Step 5:** Promote program through various accessible means.

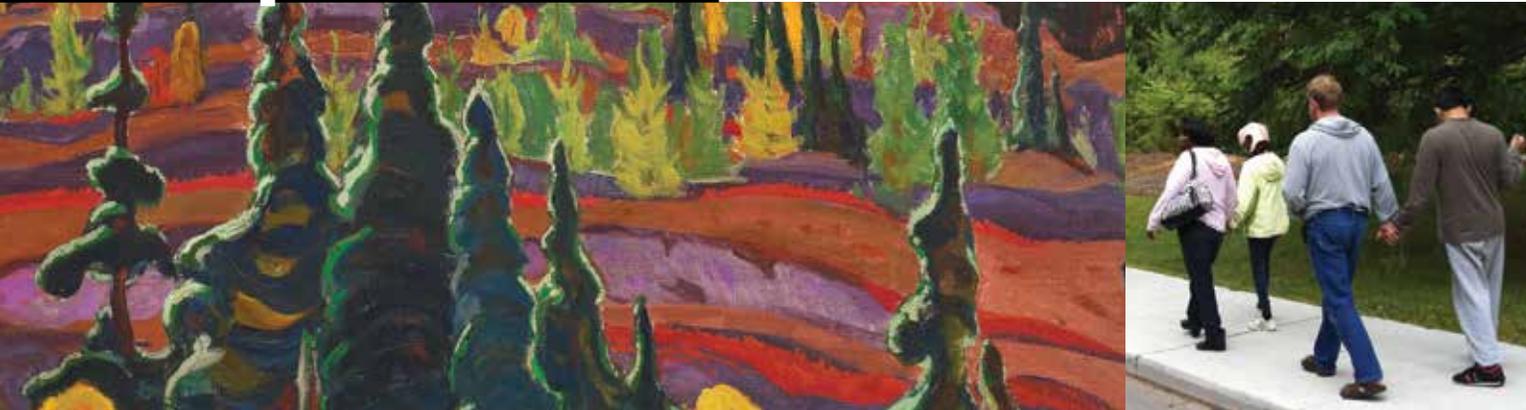
**Step 6:** Deliver program to audience.

**Step 7:** Evaluate program and share with other organizations.

Through this guide, similar organizations within the non-profit, cultural, and broader public sector industry will learn how to establish a goal, take action, and employ accessible practices to create effective inclusive programs.

1

# Step One



Step 1

## Define Goals

The first step to success in accessible programming is to effectively communicate the importance of the Accessibility for Ontarians with Disabilities Act (AODA) to your organization's board and senior management.

While compliance with the AODA is primarily related to customer service, information and communication, employment, transportation, and the design of public spaces, the development of accessible programming is important in the overall intent of the AODA. In order for accessible programming to be successful in your organization it must be aligned with your organization's strategic vision. This alignment may challenge the basic structure of how your organization operates (e.g., noise control, quiet spaces, no photography, etc.). An initial discussion to build and collaborate between departments will ensure commitment to the programs. Cooperation between departments spreads awareness of the accessible programs process and allows all staff to learn and be supportive.

Sharing programming goals also assists in the allocation of funds required for accessible

programming within your budget. Understanding the human and operational strengths and limitations of your organization is crucial in the initial development process. Consider developing programs from established expertise and operational assets, rather than developing content outside your organization's strategies and scope. The goal is to make your programming accessible and modifiable for your target audience.

### **The following tips may help define program goals within your organization:**

- Identify your target audience and understand its needs.
- Review the criteria of a successful program within your organization.
- Evaluate experiences, resources, partnerships, and tools used to advise other organizations on pursuing best practices.
- Consider the reach of your program and its potential to become sustainable.
- Appreciate the positive impact the program will have on the staff within your organization, your clients, visitors, the community, and other cultural institutions regionally and nationally.

2

# Step Two



Step 2

## Develop Partnerships with Organizations

After defining project goals, the next step to developing accessible programs is contacting and meeting with other organizations that may have a similar goal of partnering for accessible program development.

Every accessible program has the potential to inspire a special event, exhibition, or to become a key element of programming at your organization and your partner's organization. Collaboration and partnerships contribute to the success of building inclusive programs. The following steps should be considered when collaborating with other organizations:

### (a) Contact

- If you are not aware of any local organizations that may be able to collaborate on your project, use an online search engine, read local publications, or reach out to members of the community.
- When contacting a specific organization, seek out the most appropriate person to assist

you based on your objective (coordination, marketing, outreach, etc.) to deliver a program to a target audience, and communicate directly with that contact.

### (b) Meet

- Meet with the organization's contact to determine if there are similar interests and goals in establishing a program.
- Examine mutual benefits for each organization. Think about what you can offer to the community through collaboration and how it will enhance the overall experience of your visitors.
- Use expertise available within the partner organization to further enhance your program.

### (c) Create a logic model

- Analyze areas of both organizations that may offer opportunities to expand and/or create programming for a specific audience.
- For an audience living with special needs, examine demographic criteria such as age, education, and skill levels.

# Step Two: Develop Partnerships with Organizations

- Define the purpose of your programming.
- Outline how your target audience will benefit from and engage with your organization's resources.
- Always strive to be innovative and look for unique methods to engage your target audience by researching new activities or practices.

## **(d) Coordinate a program**

- Both organizations should consider signing a written agreement that states designated roles and responsibilities in the program.
- Recruit an experienced educator or facilitator to design and execute the program. Ensure that substantial assistance is available.
- Contact industry professionals in the disability, education, and support work fields to learn more about accessible practices for specific needs.
- Seek volunteer support from staff in either organization that has expertise working with individuals with disabilities.
- Offer reciprocal attendance at your organization as compensation.
- Consider fees for materials, registration, venue, transportation, and employee compensation.
- If possible, aim for a subsidized registration fee through the partner organization or a donor.
- Establish a venue for your program. Look at possibilities to host the program onsite at your organization, or design it as an outreach program by offering it at the partner venue.

## **(e) Funding**

- When you meet with the contact at your partner organization, ask if they have applied for, received, or have knowledge of related funding opportunities.
- If your partner organization has applied for funding, a discussion about the particular funding should be included in the meeting.
- Discuss ways in which co-funding programs can encourage participation: is this a mutual contribution or will discounted rates be offered to organization members?
- Strategize with your partner on what services might be available at no charge from an external company.
- Consider providing your own organization's product in exchange for product required to drive your program forward. For example, you could offer complimentary passes to your organization in exchange for required services.

**See Appendix 1 (a) for a list of resources on funding opportunities and grant applications.**

**For a list of organizations the McMichael partnered with to develop pilot programs and related programs, see Appendix 1 (b).**



3

# Step Three



## Assess Target Audience and Work Environment

**Understanding your audience is the foundation of designing an accessible program.**

### **(a) Assessing your target audience**

- Focus on the needs of the individuals with disabilities and try to understand characteristics including: behavioural, cognitive, physical, learning, mobility, audio, and visual needs, and the ways to create a safe atmosphere for all.
- If you do not know about the particular needs of your audience, and how they relate to your program, contact healthcare professionals, experienced educators, caregivers, and support workers from your partner organizations. Invite the organizations to present a training or awareness session to your staff. This will provide knowledge about a specific exceptionality and also support your commitment to the AODA.
- Recruit an internal advisory committee comprised of senior staff to assess the

knowledge and tools required to deliver a program to your select audience members.

### **(b) Registration forms and participant profiles**

When registering individuals with disabilities, it is important to understand their needs in relation to the delivery of your program. The registration form should include the standard contact information, emergency information, and payment details for a program. Following registration for a program, a participant profile should be developed to provide awareness of a participant's needs during the program.

A participant profile is especially beneficial for large-scale programs and those that are over one hour in length. An organization will want to know the supports that will be provided, or that it can provide, to the program registrant.

- A participant profile document will help your team better accommodate the

# Step Three:

## Assess Target Audience and Work Environment

participant's needs. The profile may include: medical, physical, and behavioural information; food, personal hygiene, and communication requirements.

- Ask your partner organization for feedback on your participant profile, relevant to your program requirements, which includes a registrant's information (i.e., general contact information, physical capabilities, communication skills, behavioural skills).
- Ensure that participant needs are accommodated and apply to the program audience.
- Be considerate of caregivers, parents, and guardians of program registrants. Make it an equally enjoyable experience for them and the individuals attending your program.
- The registrant, or if applicable, a parent/guardian or caregiver, must approve and authorize the information provided in the document. Registration forms should be printed, signed, dated, and distributed to the individual designing the program to assess specific requirements.
- Both assessment and registration forms remain confidential and are for internal use only. Consult your Human Resources department to discuss your organization's policy on collecting and using personal information for programming.

If the program is promoted or listed on a website, the registration form should be available in both Microsoft® Word and Adobe® PDF format for download, in order to support the AODA Accessibility Standard for Information and Communications.<sup>1</sup>

**See Appendix 2 for a participant profile template.**

### **(c) Evaluate work environment**

It is important to consider the room, venue, and indoor or outdoor location for each program delivered. Review your participant profiles and registration forms and consider the following tips to choose the best work environment.

- Scout out one to three appropriate locations on the premises that are accessible.
- Ensure safety—when in outdoor locations, consider evenness of ground, slopes and hills, icy walkways, places to sit, supervision near water and hills, and low-hanging tree branches or objects.
- The location must be accessible to a washroom and situated near a quiet place for respite.
- Fresh air is a key ingredient to a comfortable program setting. If your organization space is situated on or near open land, it is recommended to conduct programs outside during good weather and in a comfortable climate.
- Ensure that two locations are accessible—one indoor, one outdoor—in case of inclement weather.
- Use quiet spaces to reduce stimuli and distractions.
- Buildings and walkways should have few to no stairs. Ramps and flat, smooth terrain are highly recommended.
- For people who use wheelchairs, ensure that the locations are spacious and the ground surface is clean, even, and firm.
- Find spaces that have balanced lighting.

<sup>1</sup> [https://www.e-laws.gov.on.ca/html/statutes/english/elaws\\_statutes\\_05a11\\_e.htm](https://www.e-laws.gov.on.ca/html/statutes/english/elaws_statutes_05a11_e.htm)

# Step Three: Assess Target Audience and Work Environment

- Avoid flashing lights or strobes in your selected locations, as they could cause seizures.
- Ensure that the temperature of the indoor space can be controlled.
- Designate an area for breaks.

**See Appendix 3 (b) for tips on hosting programs in an outdoor environment.**

**See Appendix 3 (c) for an example of using indoor spaces for accessible programs.**

## **(d) Activity themes: applying your organization's location or setting**

- The activities offered may include natural or physical elements that reflect the strengths and identity of your organization.
- When the activity theme reflects the setting, it allows the participants to become fully engaged with their surroundings.
- Include activities that are tactile and multi-sensory.
- Provide activities or fun assignments that reflect your organization and that participants can take home with them to share with family, friends, caregivers, and/or support workers.

## **(e) Program etiquette**

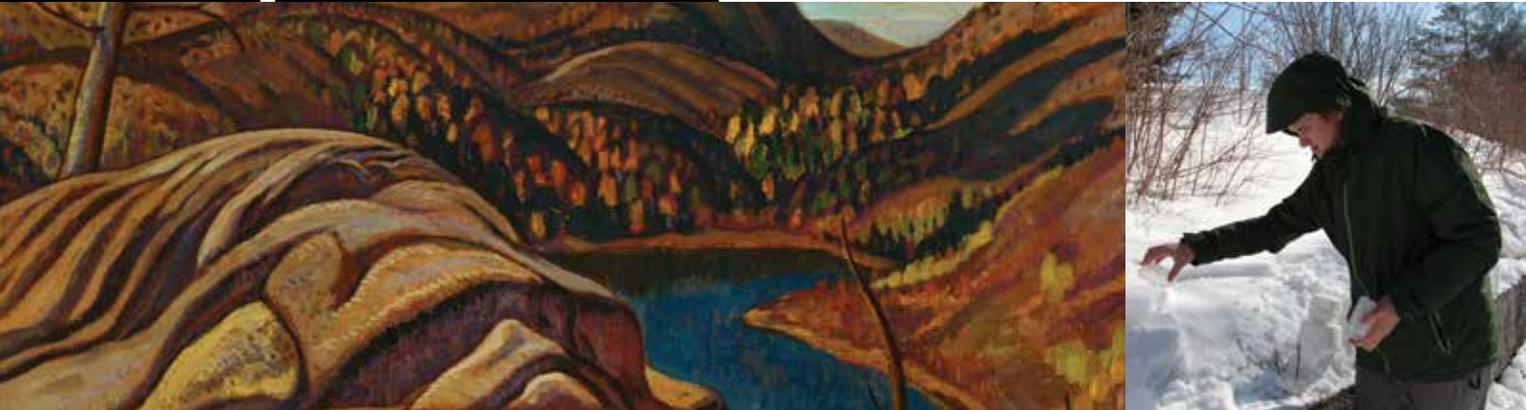
- When people with special needs visit your organization, treat them with a people-first approach.
- Acknowledge that it may be the first time the individual is visiting your organization and ensure that they are introduced to and welcomed by all staff participating in your program.
- Although your staff will have been trained in AODA legislation and communications, take the time to brief them on the group attendees and any special accommodations that can make their experience more complete.

## **(f) Welcoming new visitors**

Some visitors with special needs require an introduction to your program instructor, other members of your staff, and the space in which the program will take place before the program date. Accommodate your program participants by offering them and, if required, their parents, caregivers, or support workers, an opportunity to meet with the program instructor for a tour of the program location. This is a welcoming, kind gesture that will put the participants at ease and reduce any anxieties that stem from beginning a new experience in a foreign place. At this time, also consider discussing any additional accommodations that may be required during the program.

4

# Step Four



## Program Design

### (a) Staff training

Organizations in Ontario with one or more employee(s) are required to train their staff on accessible customer service and the Integrated Accessibility Standards Regulation in order to be in compliance with the AODA. Further training of your staff about the needs of your target audience is an added benefit for your organization and essential to the success of your program.

The staff and volunteers that conduct accessible programs should possess general knowledge of the needs of the audience/group. They should understand the scope of these various needs, the effects on caregivers, requirements of participants, and their role as educators, guides, or facilitators in the program. Educators and program leaders must understand areas of support in order to better understand participants and deliver an effective program. Teaching styles must be adaptable to accommodate a vast audience.

In training current or new staff, consider engaging ways to share knowledge of conducting specialized programs. Staff training

can begin with general introductory knowledge about the accessible programs, but specific workshops may require outside expertise from your partner organizations.

- Contact a partner organization and invite staff to conduct a presentation on the specific needs of your target audience.
- Ensure that the staff from the organization chosen to provide the training includes information on criteria of special needs, the effects on caregivers, and impactful ways to engage the audience.

### Introducing accessible programs to your staff:

- Assess the knowledge of your staff prior to the training session. Invite them to share expertise from previous experience working with special needs.
- Invite all educators, docents, program assistants, and any staff member involved in delivery of the program to the training.
- Invite your Human Resources training representatives to attend. They may provide relevant accommodation tips from the AODA training they have received.
- Outline program status to-date and present

# Step Four: Program Design

developments and future plans.

- State program specifics: date, time, number of participants, location, program theme.
- Include case studies, reenact possible program scenarios, and present a final, informal quiz.
- Emphasize the goal of the program.

## (b) Design considerations

In order to successfully deliver an accessible and inclusive program, it is helpful to recruit program instructors, therapists, educators, or volunteers who are knowledgeable about special needs to design and coordinate the general activities.

Focus on the needs of the individual living with special needs and apply possible teaching methods that accommodate:

- attention skills
- gross motor skills
- fine motor skills
- visual-spatial processing
- memory and processing speed
- social skills
- language/communication<sup>2</sup>

After discussing general teaching criteria, provide your staff with examples of previous accommodations made in programs delivered. Engage staff with examples from a program activity and show them how to use materials, incorporating communication skills applicable to specific needs. Explain the purpose of materials and how they benefit attention, fine motor or visual-spatial skills, etc. Allow open discussion and encourage staff to provide feedback on how

they would manage various program scenarios. Discuss potential activities and the benefits of applying them to a specific audience.<sup>3</sup>

## Activities

When designing a program, think about offering varied activity choices to cater to a broad audience. Every participant should be able to complete activities at their own pace and skill level.

- Assess the needs of your audience by reviewing completed registration forms and participant profiles.
- Consider appropriate characters, images, and/or themes related to popular culture for the target audience.
- Themes reflecting the purpose of your organization are also useful.
- Acknowledge different fine and gross motor skills and choose materials that will be adaptable and accommodating.
- Consider designing two additional activities at a shorter length for participants that complete tasks at a different pace and require a change of focus or additional stimulation.

## iPads® and tablet devices

Tablets support individuals with limited fine motor skills and offer a range of visual supports that are engaging and helpful.

- Apply innovative technology by developing programming that utilizes iPads. Many iPad applications are fully accessible.
- Include iPads and tablets during activity transition as a method to maintain audience participation.

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<sup>2</sup> Pallotta, Anna, *Building Inclusion* (Toronto: 2013), 10.

<sup>3</sup> *Meet Me: Making Art Accessible to People with Dementia* (New York: The Museum of Modern Art, 2009): 130, [https://www.moma.org/momaorg/shared/pdfs/docs/meetme/Guides\\_Museums.pdf](https://www.moma.org/momaorg/shared/pdfs/docs/meetme/Guides_Museums.pdf).

# Step Four: Program Design

- Consult your registration form and apply the iPad activity to the skill levels and needs/mechanical skills of participants.
- Encourage participants to save and print final work on the device.
- iPad activities are an innovative way to show process to final product.

## **(c) Visual schedules**

A visual schedule is a visual agenda of activities organized for the duration of the program. The visual schedule is an important element of accessible programming as it allows participants and caregivers time to understand the activities they will engage in during the time of their visit. It is designed to prevent or relieve any anxiety or anticipation of the activities ahead. Program registrants or caregivers are encouraged to contact a program coordinator or educator for accommodation if they are concerned about any of the tasks involved.

### **To create a visual schedule:**

- Take photographs of the locations and samples of completed art projects to showcase potential program activities.
- In numerical order, list each step with one to two sentences that outline the activity component in detail.
- Include a photograph beside, above, or below the activity title. This will prepare the participant for what will be completed during that time.

It is recommended that visual schedules are delivered to registrants, their families, and/or organizations one week prior to a program start date. If the participant cannot be contacted by email, consider contact by phone, reading them

a list of activities in detail, or sending a copy of the schedule via post mail. Alternatively, provide the visual schedule, personally, at the start of your program.

**See Appendix 3 (d) for an example of a visual schedule designed for an accessible family program.**

### **Group size and staff ratio**

When designing the program, consider the level of accommodation required for your participants. People with higher needs may require more attention, so be aware of the work space and supports you choose. Ensure that the ratio between group size and staff members sufficiently allows for attention to each individual's needs, while adhering to safety. If your group does not include parents, caregivers, and support workers, aim for a smaller number of participants to provide focussed attention to each individual.

## **(d) Creating a program**

A suggested approach to creating a program is to allow your staff to design their own program outline. Assign each an area of need and allow them to develop an activity that would benefit that group. Each area can provide an example of an activity, the materials used, instruction steps from start to finish, and what words or actions they would use to communicate with their program members. Following the activity, encourage a group discussion to evaluate the various tools used and how their activity choices can be improved or adapted.

# Step Four: Program Design

See Appendix 3 (a) for an example of a modified tool.

## Example

**Area of Need:** Fine motor skills

**Considerations:** What kinds of tactile activities will you present to your group? What materials will you provide to assist your group in producing art in a comfortable manner?

**Result:** Provided an alternative tool for a paintbrush, one that allows grasp and control by attaching a Styrofoam™ ball at the end.

## Feedback

Design a feedback form and distribute it to staff from the workshop. Consider the following questions:

- What did you learn from the training workshop today?
- Did you understand the information presented?
- What worked in the presentation provided?
- What would improve this presentation?
- How did the activities engage the audience?

## (e) Program logistics

### Accessing the location

When looking for an accessible location to host your program, consider the following barriers and elements of accessibility:

- Ensure that all signs are clear and legible to direct your program participants upon arrival. This includes signs in the parking lot directing to the venue/activity location.
- Ensure that accessible parking spaces are within considerably comfortable distances for participants using wheelchairs or assistive devices.
- Minimize prolonged standing and walking as much as possible.
- From the parking lot to your activity space, pathways must be paved and fully accessible for both walking and using an assistive device or wheelchair. Upon entry to your classroom or activity space, there should be a paved ramp for wheelchair entry.

### Time

- Begin programs with an introductory activity to welcome visitors in a new environment.
- Schedule a break time in between activities to allow transition to new tasks or locations.
- Ensure that participants have the allotted time to re-energize with water and a snack.
- Coordinate pick-up and drop-off times with parents, guardians, caregivers, and support workers of the participant. Ensure that they have the proper contact information prior to the program date and time.

# Step Four: Program Design

## **(f) Tips to overcome challenges: watch your steps**

At times, schedules may conflict or programs may be cancelled. If it is the first time your organization is offering a specialized program to a particular audience, trial and error is the best teacher.

- Request that registration is completed at least seven to fourteen days prior to the program. You will need sufficient time to assess participant needs and the number of materials required.
- Contact your participants via email or by phone to remind them of the program start time one week prior.
- In the event of an outdoor program, advise your participants of inclement weather conditions and the proper clothing they should bring.
- When there is a lack of funding for materials, consider allocating funds from your budget or grant to accommodate the necessary items. Devise ways to be efficient and provident in your expenses.
- Ask for volunteers from your organization to be on-call for assistance.
- Inquire with registered participants about caregiver and support work services and if caregivers and parents are required to attend the program to support the individual.

5

# Step Five



Step 5

## Program Promotion

### (a) Addressing your target audience

When promoting your accessible program, think about the target audience. Use text and visuals appropriate to the audience and to the program you are delivering. As per the AODA Accessibility Standard for Information and Communications, information must be available on request in an accessible format.<sup>4</sup>

#### Past attendees

It is always wise to contact families and registrants that have previously attended programs within your organization, creating a sense of community, comfort, and familiarity with the registrants and staff. This also acts as a cross-promotional method, as people that have previously attended your programs may share the information with family and friends, which may garner more visitors.

### (b) Terminology in marketing and promotional materials

Choosing the right terminology is one of the most important aspects when promoting and delivering a program. Program participants can be addressed respectfully without explicitly disclosing a disability diagnosis or need. The following tips will help make your communication with or about people with disabilities more successful:

- Use the terms “disability” or “special needs” rather than “handicap,” “challenged,” or derogatory terms.
- Put people first. “Person with a disability” puts the focus on the person rather than the disability.
- Refer to disabilities with correct names, not generalizations (i.e., “person with autism spectrum disorder” or “person with epilepsy”).
- Avoid statements that patronize visitors (i.e., “victim of,” “suffers with,” or “dealing with”).
- If you are unfamiliar with the disability, wait until the visitor describes it to you or contact an attendant for clarification. Do not make assumptions.

<sup>4</sup> [https://www.e-laws.gov.on.ca/html/statutes/english/elaws\\_statutes\\_05a11\\_e.htm](https://www.e-laws.gov.on.ca/html/statutes/english/elaws_statutes_05a11_e.htm)

# Step Five: Program Promotion

## **(c) Print documents**

To produce an accessible print document that can be distributed internally and to your partner organizations, you should consider the overall design of the document.

- When producing a brochure, ensure that it will be available in print and online in a PDF format.
- If your organization works with companies specializing in graphic design and marketing, schedule a consultation to discuss accessible design options.
- Develop and follow a style guide to ensure that the document meets the criteria for accessible print materials. Items such as contrast, font, type colour and size, line spacing, and video and web design are imperative when producing materials for an audience with special needs.
- If your organization does not already have a style guide in place, consider developing a style guide with practices for accessible communication.
- The design of the document should be clean with simple and concise information.
- A seasonal brochure is a good, cost-effective option for promotion if programs are scheduled two to four months in advance.
- Take-away brochures in a multi-fold print format are great options.
- One-page flyers produced for large scale programs or special events are also an option.

**See Appendix 4 (a) for tips on including the right terminology for disabilities.**

## **(d) Distribution**

It is recommended that you distribute copies of your new brochure by mail, in person, or by email.

### **Mail**

Begin your promotion by developing a list of organizations, including addresses and contact names. In every brochure package sent by post, include a letter, with a handwritten signature, requesting that your partner organization distribute the promotional materials within their office space or at events.

### **In person**

For local distribution, the following are great locations to begin disseminating promotional materials:

- Libraries
- Community centres
- Elementary and secondary schools
- Daycare facilities
- Employment offices
- Headquarters of local partner organization(s)

### **Email**

Some programs may require contact via email communication.

- After coordinating past programs, it is recommended that a compiled list of previous registrants is organized in an online mailing list.
- Maintain contact after programs by communicating with participants, educators, parents, caregivers, and support workers.
- Send an updated program schedule and information on current events. This will not only generate additional registration, but will build a reputation and relationship with your audience.

# Step Five: Program Promotion

- If you documented the program with multimedia materials, send as an email attachment to share the event in a fun, engaging way.

## **New contacts**

Voice-to-voice communication is a helpful means of contacting partner organizations, program participants, colleagues, and/or service providers. Before calling to make an inquiry or provide information, consider the following:

- State the reason for contacting the individual.
- When contacting a partner organization to deliver a program proposal, write out a concise script that outlines the purpose of your phone call.
- Ensure that you have the correct email address of the person in contact by visiting the organization's website. If the message delivery fails, call the head office and ensure you are sending the message to the correct email address.

## **(e) Online**

Documents that can be downloaded or distributed on the Internet are supplemental to print materials. Online materials are great for individuals who may not be within the region of distribution or can only access the information through the Web.

- Your organization's website should include program information that outlines all current programs and upcoming events.
- This information should include date, time, cost, and location.
- It is important to identify the target audience of each program by explicitly stating activities or providing a schedule of events.
- If the program requires registration, publish a

hyperlink to an online registration form that can be downloaded and sent via email.

- Some programs may require a registrant to bring a parent, guardian, caregiver, or support worker for personal assistance. Offer registration to the caregiver or support worker at no charge, as per the customer service standard of the AODA, which requires organizations with one or more employees to welcome/allow support persons to accompany people with disabilities to different venues, programs, etc.
- All event and program listings should be hyperlinked and available on a redirected page. This will help potential registrants share the information with others.

## **(f) Promoting through partner organizations**

One of the main elements of partnering with an organization is the opportunity to share information and cross-promote programs. This is mutually beneficial for multiple organizations when promoting a new program or developing an audience-specific marketing plan.

### **There are several ways to promote a partnership with another organization:**

- Promote through a partner organization's online newsletters (information briefs mass distributed by email) or a print newsletter.
- Provide the organization with important information including date, time, location, cost, and a brief description of what will be scheduled for the day.
- Share contact information (phone and email addresses are preferable) that is directed to a staff member who manages program registration.

# Step Five: Program Promotion

- Include any additional links that may be helpful.
- If there is space, include a fun photo that is relevant to the program theme.
- Consider other organizations that distribute e-newsletters and print information. Inquire about deadlines and available text space to promote your program.
- Keep a list of partner organizations that have distributed the information via e-newsletters and print.

## **(g) Social media: the importance of creating an online presence**

It is important to reach out to partner organizations, program audiences, parents, educators, caregivers, and service providers in a virtual environment. Social media and interactive web materials increase awareness of your organization's initiatives.

### **Blogging**

As your organization begins developing accessible programs, it is wise to document your developments by creating and updating a blog with text, photos, and video. Blogging is a great method of networking and social outreach. Not only can you share multimedia articles and program summaries with your target audience, but you can engage professionals from the field of special education and disability services by showcasing the developments of your project online in an accessible manner.

### **Before establishing your own accessible blog, consider the following tips:**

- Find a website or blog-hosting site that is free and easy to use.
- When formatting a website, it must meet the current W3C's Web Content Accessibility Guidelines.
- Find a hosting site that includes room to publish text, photographs, videos, links, and audio.
- Blogging sites that allow you to change design settings with colour, fonts, and images will engage your audience the most.
- Some sites, like WordPress, include a social media feed for Facebook and Twitter.

**To see the McMichael's Accessible Programs Blog, visit:**  
**[enablemcacgallery.wordpress.com](http://enablemcacgallery.wordpress.com)**

**See Appendix 4 (b) for a closer look at creating a blog.**

WordPress allows you to create an additional tab on the homepage, where a list of upcoming programs and events can be accessed.

By clicking "Stats", you can monitor the number of visits to your site, select blog posts, and find information that includes:

- How the visitor was directed to your blog
- The country they are visiting from
- The date, time, and number of viewers on a daily, weekly, and monthly basis

Ensure that your blog follows accessible readability guidelines. The Canadian Weblog Awards offers information on how to create a blog for all audiences. You can find design

# Step Five: Program Promotion

guidelines for “Usability and accessibility” on their website (canadianweblogawards.com) under the tab, “Jury Criteria”. Your blog can:

- Include posts that feature interviews and quotes from program participants.
- Provide summaries of positive feedback received.
- Include photo galleries of programs (published only with consent provided on a release form).
- Include video links from YouTube, other blogs, and websites.
- Include helpful tips and inspiring quotes.

## **(h) Release forms**

Documenting your accessible program with photographic and video material is a valuable method of preserving the process and reflecting on past experiences for future programs. Taking photos or video of program attendees and participants requires their handwritten consent on a release form. If the attendee or participant is a minor, their parent, guardian, or caregiver (18 years and older) must provide consent. If not included in a registration form, the release can be provided prior to the program delivery or on the program date.

### **The release form can include:**

- Name of individual/individual in care
- Date
- Participant’s address, city, province, and postal code
- Participant’s phone number and email address
- Program title
- Signature of authorization

**See Appendix 4 (c) for a standard photo release form template.**

6

# Step Six



## Program Delivery

It is time to achieve your goal of delivering the best activities possible. With a good understanding of your audience, consideration of needs, and awareness of program elements, you are ready to share what you have developed.

### (a) Engaging your audience

- Introduce the program by introducing yourself. Address each participant as an individual first. Do not label or mention their disability or special need. Address them by first name.
- Consider first-time visitors. Your organization will be an unfamiliar space with new faces waiting at the door. Always introduce yourself and your staff to each student.
- Maintain eye contact.
- Generate conversation with your group members to engage friendly dialogue and to generally assess their needs.
- Speak in a clear, even tone that is audible. Maintain a calm, moderate pace. Avoid background noises or distractions.
- Give each participant sufficient time to respond and speak when asking questions or prompting dialogue.
- When presenting instructions or information, state one at a time, in sequence.

- Be aware of sensory issues to touch, noise, heat, taste, light, or smells.
- Discuss program needs with attendees/ caregivers.

### (b) Leading your program

- Prepare an attendance list to ensure that everyone enrolled in your program is present.
- If a participant is an auditory learner and/ or has a vision impairment, speak clearly with enthusiasm and kindness in your voice. Treat each participant equally and do not identify them by age or ability.
- Use gestures to a person with little to no hearing ability, when applicable.
- When using a configuration of tables and chairs, ensure that they are in a “U” shape so all participants can see and hear.
- Begin your program by stating the code of behaviour and rules of your organization. Emphasize the importance of respecting the building and other visitors in the public space.
- Invite your participants to create their own name tags as an introductory activity and as a social tool during the program. Addressing everyone by name is inclusive.
- If hosting a large group, ensure that individuals

# Step Six: Program Delivery

requiring additional support are accompanied by a parent, guardian, caregiver, or support worker.

- If the group is at maximum capacity but the individuals are independent, ensure that assistants are present in case of an emergency.
- Limit amount of transitions during activities when possible.

## **(c) Allergies**

To avoid the risk of a minor to fatal allergic reaction, advise your program registrants of your allergy policies. This can be done in an email supplemental to the visual schedule, via phone, or via promotional flyers sent by post.

There are various types of allergies that extend beyond food and fragrances. If allergy information is collected at the time of registration, your organization must safeguard the environment chosen for the program.

This information must be shared with staff and everyone participating in the program prior to the program through email or phone correspondence. Taking preventative measures will put all attendees, educators, assistants, and building staff at ease.

## **(d) Transitions**

People living with specific disabilities, such as Autism Spectrum Disorder, require transition to new activities.<sup>5</sup> When transitioning from one activity or space to another, provide your audience with advance notice. People need time to assess new environments and tasks that are presented.

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<sup>5</sup> Hume, K., "Transition Time: Helping individuals on the Autism spectrum move successfully from one activity to another." *The Reporter*. Volume 13, Issue 2. (2008): 6-10.



7

# Step Seven



## Evaluate and Share Program

What defines the success of your programs?  
How do you measure this success?  
What challenges or factors contributed to this?  
What would you change in future programming?  
These are questions that should be asked after program delivery.

### (a) Participant feedback forms

Feedback forms provide insight into what worked and what can be improved in future programming. All comments should be considered in the next stages of program research, development, and implementation.

Feedback forms can be distributed at the end of a program. It is recommended that parents, guardians, and caregivers complete the form if accompanying a minor.

If a participant requires assistance, the program manager, assistant, or volunteer can conduct a brief interview, ask questions about the program, and complete the form.

#### Some relevant questions that can be included on a feedback form:

- How did you hear about this program?
- What activity did you enjoy most?

- Did you encounter any challenges during your visit?
- Could you hear and interpret the information?
- What are some areas of the program that can be improved?

Feedback forms should remain anonymous to maintain a fair, unbiased account of the comments submitted.

**See Appendix 5 (a) for a feedback form template for program participants.**

### (b) Staff and volunteer feedback

If you receive feedback from participants after a program, create a summary and share with staff and volunteers. Evaluate any program highlights, positive experiences, and areas of concern/need that can be accommodated in the future.

### (c) Instructor feedback

The instructor feedback form is designed for your staff to provide commentary on the program design, delivery, and success. Schedule a meeting with your education team and program facilitators to discuss the successes and

# Step Seven: Evaluate and Share Program

challenges from the organization's perspective. This feedback provides an opportunity to outline any challenges experienced and make suggested modifications for the future.

**See Appendix 5 (b) for a staff feedback form template.**

## **(d) Sharing your feedback**

As your accessible programs begin to evolve, take advantage of opportunities to share results on various platforms within other cultural organizations and with the public.

- Seize presentation opportunities.
- Apply for awards that highlight program excellence within your organization's cultural expertise or sector.
- Share documents and approved participant feedback of your programming including photo essays, short documentaries, written reports, and multimedia.
- Share these promotional documents on social media platforms: Facebook, Twitter, and blog-hosting websites.

**See Appendix 5 (c) for McMichael examples of program promotion.**

## **(e) Garnering feedback online**

### **Facebook**

This online social networking service is great for connecting with partner organizations and service providers, in addition to those attending your program. By creating a page for your accessible programs, project, or organization, you can do the following:

- Create a general Facebook profile or page for your organization.

- Garner a list of your Facebook page followers and fans who attended your program. Engage direct feedback from them.
- Network and promote events by publishing text, photos, and video.
- Re-link posts to other organization sites.
- Contact organizations and service providers through a messaging application.

### **Twitter**

Twitter is an online social networking service for microblogging, which is a method of sending and receiving brief text and link-based messages of a maximum of 140 characters. "Tweeting" has become one of the most efficient ways of relaying important information in a short time period with very little text. By using this tool, your organization can:

- Promote and market accessible programs through Tweets. For example:  
**Tues. Aug. 27: Artfully Yours, Accessible Art Camp, Ages 7+ Individually paced art making & outdoor activities.**  
**Info <http://bit.ly/1cdbQ2c>**
- Retweet, favourite, and share other Tweets from partner organizations, service providers, and program audiences.
- Establish a list of followers. Acknowledge new followers by including Twitter account handles in a thank-you Tweet. This keeps the conversation going.



# Conclusion

## **Achievements in accessible and inclusive programming at the McMichael**

There is a great need for specialized programming for people with disabilities. When the McMichael Canadian Art Collection began this project in 2012, there was much to learn about delivering programs to an audience with special needs. Art has proven to be an engaging tool for those who live with challenges to gross and fine motor skills, communication skills, behaviour, mobility, learning, and adaptability.

The McMichael has gained important knowledge from partner organizations, educators, staff, and program participants and now better understands the elements required to assess a target audience, and develop, design, promote, and deliver an accessible program.

One of the strategic goals of the McMichael as a cultural organization is to understand and engage audiences and communities in order to deliver exceptional visitor experiences,

while building knowledge. Through working with partner organizations and customizing programming for people living with special needs, the McMichael was able to meet that strategic objective.

During programs for children, parents said that “Autism-friendly activities on a professional level with real art in this environment evoke a special mood”, and that simply seeing their children having fun during art production was the “most enjoyable” aspect. Educators called the accessible school programs flexible in meeting the needs of a multifaceted group.

The McMichael staff believe that everyone can engage in art making. The staff take great pride in delivering inclusive learning opportunities through customized program design and delivery.

By sharing its experience, the McMichael hopes that knowledge will help other organizations build their own accessible cultural programs, and create greater awareness and inclusion for individuals with special needs.

# Acknowledgements

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The McMichael Canadian Art Collection would like to express gratitude to the following:

## Partner Organizations



## Staff and Volunteers at the McMichael Canadian Art Collection, including:

Ola Mazzuca, Project Coordinator, EnAbling Change, EnAbling Change Steering Committee, Creative Learning & Programs, Marketing & Visitor Experience

## Program Advisors at the Accessibility Directorate of Ontario

The Government of Ontario



This EnAbling Change project was made possible by the Government of Ontario

# Image Credits

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## Cover

Arthur Lismer (1885-1969), *Bright Land* (detail), 1938, oil on canvas, 81.1 x 101.5 cm, Gift of Colonel R.S. McLaughlin, McMichael Canadian Art Collection, 1968.7.9



## Step One

A.Y. Jackson (1882-1974), *Lake Superior Country* (detail), 1924, oil on canvas, 117 x 148 cm, Gift of Mr. S. Walter Stewart, McMichael Canadian Art Collection, 1968.8.26



## Step Two

Tom Thomson (1877-1917), *Silver Birches* (detail), 1915-1916, oil on canvas, 40.9 x 56 cm, Gift of Colonel R.S. McLaughlin, McMichael Canadian Art Collection, 1968.7.12



## Step Three

Arthur Lismer (1885-1969), *Summer Time* (detail), c. 1918, oil on wood panel, 30.5 x 40 cm, Purchase 1974, McMichael Canadian Art Collection, 1974.4



#### **Step Four**

A.Y. Jackson (1882-1974), *Hills, Killarney, Ontario (Nellie Lake)* (detail), c. 1933, oil on canvas, 77.3 x 81.7 cm, Gift of Mr. S. Walter Stewart, McMichael Canadian Art Collection, 1968.8.28



#### **Step Five**

Tom Thomson (1877-1917), *Twisted Maple* (detail), 1914, oil on plywood, 26.7 x 20.9 cm, Gift of Mrs. Margaret Thomson Tweedale, McMichael Canadian Art Collection, 1974.9.4



#### **Step Six**

Franklin Carmichael (1890-1945), *Lake Wabagishik* (detail), 1928, oil on canvas, 101.5 x 122 cm, Gift of Shulton of Canada Ltd., McMichael Canadian Art Collection, 1976.11



#### **Step Seven**

Franklin Carmichael (1890-1945), *Mirror Lake* (detail), 1929, watercolour over graphite on paper, 51 x 68.7 cm, Gift of Mrs. R.G. Mastin, McMichael Canadian Art Collection, 1976.8

# Appendices

## The Art of Inclusion

Seven Steps

A Guide to Developing and Delivering Accessible  
and Inclusive Programs within Arts and Cultural Organizations

**McMichael**  
CANADIAN ART COLLECTION D'ART CANADIEN

An Agency of the Government of Ontario  
Un organisme du gouvernement de l'Ontario

# Appendix 1 (a) – Step 2: Developing Partnerships and Program Funding

## **Funding Opportunities for Developing Accessible Programs**

In order to develop accessible programs, always consider specialized funding that may assist with target audiences and activities.

### **The EnAbling Change Program**

Before establishing accessible programs, the McMichael received support from the EnAbling Change Program to fund a new project for creating programs for people with special needs.

[mcss.gov.on.ca/en/mcss/programs/accessibility/partnerships/enablingchange](https://mcss.gov.on.ca/en/mcss/programs/accessibility/partnerships/enablingchange)

[www.grants.gov.on.ca/GrantsPortal/en/OntarioGrants/GrantOpportunities/](https://www.grants.gov.on.ca/GrantsPortal/en/OntarioGrants/GrantOpportunities/)

### **Government of Canada the Enabling Accessibility Fund**

The Enabling Accessibility Fund supports community-based projects across Canada that improve accessibility, remove barriers, and enable Canadians with disabilities to participate in and contribute to their communities.

[hrsdc.gc.ca/eng/disability/](https://hrsdc.gc.ca/eng/disability/)

### **Opportunities Fund for Persons with Disabilities**

The Government of Canada offers the Opportunities Fund for Persons with Disabilities (OF) to help people prepare for, obtain, and maintain employment and self-employment.

[servicecanada.gc.ca/eng/of/](https://servicecanada.gc.ca/eng/of/)

### **Ontario Trillium Foundation “Helping build healthy and vibrant communities in Ontario.”**

The Ontario Trillium Foundation is an agency of the Government of Ontario and a leader in Canadian grants and program funding. It supports not-for-profit and charitable organizations with investments in community-based initiatives. The foundation has a modern grant application system that is easy to use with numerous tips and a step-by-step process.

800 Bay Street, 5th floor  
Toronto, Ontario M5S 3A9  
416.963.4927 | Toll Free: 1.800.263.2887

[otf.ca/en/applyForaGrant/how\\_to\\_apply.asp?\\_mid\\_=21795](https://otf.ca/en/applyForaGrant/how_to_apply.asp?_mid_=21795)

### **Ministry of Community and Social Services Developmental Services**

Central East Region  
465 Davis Drive  
Newmarket, Ontario L3Y 8T2  
905.868.8900 | Toll Free: 1.877.669.6658

Other regional offices of the Ministry of Community and Social Services can be contacted at Developmental Services Ontario:

[dsontario.ca/](https://dsontario.ca/)

### **Ministry of Children and Youth Services**

56 Wellesley Street West, 14th floor  
Toronto, Ontario M5S 2S3  
416.212.7432 | Toll Free: 1.866.821.7770

[www.children.gov.on.ca/](https://www.children.gov.on.ca/)

# Appendix 1 (a) – Step 2: Developing Partnerships and Program Funding

## **Youth Opportunities Fund**

Ontario Trillium Foundation also offers a program to assist with capacity building for grassroots, youth-led initiatives and community-based organizations that serve youth who are facing multiple barriers to economic and social well-being. It is designed to benefit people who are First Nations, Inuit, or Métis, racialized, recent immigrants, LGBTTTQ, and youth with special needs.

[otf.ca/en/applyForaGrant/Youth-Opportunities-Fund.asp](http://otf.ca/en/applyForaGrant/Youth-Opportunities-Fund.asp)

## **Ontario Arts Council (OAC)**

To support arts-based programming for people with disabilities, the Ontario Arts Council is a great provincial resource for grants. Programs vary from Aboriginal Arts, Arts Education, Dance, Music, and Theatre. The OAC provides a step-by-step guideline to assist with applying for grants.

[arts.on.ca/Page17.aspx](http://arts.on.ca/Page17.aspx)

## **Ontario Association of Art Galleries (OAAG)**

The Ontario Association of Art Galleries provides resources for various program sponsorships on its website, which can be accessed via the link below.

[oaag.org/links/fundraising\\_sponsorship.html](http://oaag.org/links/fundraising_sponsorship.html)

## **Ontario Museums Association (OMA)**

As a member of the Ontario Museums Association, your organization can access a breadth of resources and funding opportunities.

[museumsontario.com/en/](http://museumsontario.com/en/)

### **When writing grant applications, consider the following:**

- Define criteria for an accessible program within your organization, and how funding would help your cultural institution better serve the public.
- Define how an accessible program will help your institution's staff be more knowledgeable about target audiences.
- Tie your accessibility strategy to the grant application.
- For any grants, ensure proof of eligibility.
- Always refer to the guidelines when completing applications; use the Ministry wording provided.
- Ensure you have completed and signed the entire application.
- Keep a photocopy of your completed application on file.

# Appendix 1 (b) – Step 2: Program Examples

The McMichael began developing accessible programs by contacting community organizations to discuss, explore and create partnerships.

The information below documents the philosophy of each organization, their services, and the methods used to assist the McMichael in delivering accessible programs.

## **Alternatives, Integrating People with Cognitive Challenges**

Alternatives, Integrating People with Cognitive Challenges is an organization that is entirely committed to serving the needs of adults with developmental disabilities. Its mission is to assist adults with developmental disabilities to integrate meaningfully within their communities by providing both life- and job-skills training and experience. Since 1998, Alternatives has been committed to serving the needs of adults with developmental disabilities. It is a registered charitable organization dedicated to improving the lives of people in need of special services and support.

### **Partnership roles:**

- advised on accommodations required for adult programming
- collaborated in developing and delivering accessible art programs for adults living with various special needs

### **Program developed**

- art viewing and art-making programs for adults

## **Autism Ontario – York Region Chapter**

The York Region Chapter was formed in 1987

and is one of 25 chapters of Autism Ontario. A grass-roots organization, it is directed and managed by a dedicated group of parent volunteers; they are the proud families of children, youth, and adults living with Autism Spectrum Disorders, their extended family members, and supporting professionals. The York Region Chapter Office receives no government funding. All programs and services are made possible through the generous support of the local community.

### **Partnership roles:**

- provided support and feedback for areas directly affiliated to organization and provided services for individuals living with ASD
- promoted and subsidized programs to its members

### **Programs developed:**

- ArtVenture Accessible Family Art Programs
- summer and winter break camps

Program participants were encouraged to bring family members to the program, as parents and guardians were free of charge. Siblings attended the program at a discounted rate.

## **Alzheimer Society of York Region**

The Alzheimer Society of York Region has been actively supporting individuals and families coping with Alzheimer's disease and related disorders since 1985. Its history of delivering quality dementia-specific day program services, an enriched social work program, and education opportunities within the Region of York is well respected. Alzheimer's Society has a proven record of working collaboratively and in

# Appendix 1 (b) – Step 2: Program Examples

partnership with different agencies within the Region of York to service the needs of families and individuals living with Alzheimer’s disease and related disorders. As a result, the Alzheimer Society of York Region is now connected to all nine cognitively impaired D.A.Y. programs within the Region of York.

## **Partnership roles:**

- advocated better promotional and marketing skills for a senior audience
- advised on delivering accessible programming to seniors living with Alzheimer’s, dementia, and other forms of memory loss
- provided methods to engage seniors in art-related programs (environment, design, and delivery)
- promoted programs through various mediums

## **Program developed:**

- That Reminds Me—adult art viewing program

## **Recreation & Culture Department, City of Vaughan**

The City of Vaughan plays an integral role in providing quality recreational, cultural, and active-living programs, services, and events in an accessible, equitable, and efficient manner to enhance the quality of life and leisure time of the City’s growing and diverse community.

## **Partnership roles:**

- provided support and feedback for areas that affect program delivery to youth with various disabilities
- guided the McMichael on how to engage community members at local venues; the McMichael delivered programs off-site at

the Maple Community Centre to accommodate program participants

- advised on outreach program delivery

## **Programs developed:**

- Connect with Art at the McMichael
- Kool Holidays winter day camp:  
In fall 2012, the McMichael designed an accessible art program led by a professional instructor that is inclusive for individual abilities. Based on exploration of textured landscape reproductions, small acrylic copies, and natural materials such as pine needles and tree bark, the participants offered their own personal interpretation of the subject in a three-dimensional collage medium.

## **Kerry’s Place Autism Services**

As Canada’s largest provider of Autism Spectrum Disorder (ASD) supports and services, Kerry’s Place supports close to 7,000 people each year across most parts of Southern Ontario. For more information, please visit [kerrysplace.org](http://kerrysplace.org).

## **Partnership roles:**

- feedback and support directly from an organization offering services to individuals living with ASD
- advised on educational component, organizing programs
- promoted programs through various mediums

## **Program developed:**

- The McMichael LIFE Art Program:  
The LIFE (Learning Independence through Facilitated Education) Academy Program was designed for individuals living with ASD to develop skills for post-secondary education, employment, and independent living.

# Appendix 1 (b) – Step 2: Program Examples

In collaboration, the McMichael developed the LIFE Art Program. The program is taught by instructors from the McMichael gallery and Kerry's Place who are experienced in the specialized instruction and support that is valued by people with ASD. The McMichael and its facilities are used to inspire creative assignments with specialized adaptations suited to the needs of people with Asperger syndrome.

## **VITA Mens Sana/VITA Community Living**

Vita Community Living Services and Mens Sana Families for Mental Health (collectively referred to as VITA) provide services to adults with intellectual disabilities, dual diagnosis (an intellectual disability accompanied by a psychiatric diagnosis), and services to adults with chronic mental illness. VITA offers a full continuum of residential options, including group home living and semi-independent living and, during the day, community participation and employment training programs. Crisis support and respite services are also offered. VITA's mission is to provide safety, practice respect, and promote community for those they serve, throughout all aspects of work.

### **Partnership roles:**

- advised on designing and delivering programs for adults living with mental health issues and special needs
- advised on methods of designing programs for large-scale groups

### **Program developed:**

- Art viewing and art-making programs for adults:

The McMichael established an adult group program for members of VITA Mens Sana. The program was based on a similar structure of **That Reminds Me** (developed for Alzheimer Society of York Region), and included a gallery tour and hands-on art-making activity.

## **Modified Educational Programs**

### **Doncrest Public School Day Program – Spring 2013**

An educational program designed for Doncrest Public School in partnership with York Region District School Board that integrated students living with various exceptionalities. The program offered tactile activities, which included multimedia paintings and clay sculptures. Two groups were divided to transition between activities throughout the day.

### **Arctic Adventure Art-Making Program – ongoing**

This outdoor/indoor studio program uses Arctic and Inuit imagery to inspire students. As McMichael instructors guide participants through the art-making process, students create art, learn about traditional Inuit culture in multi-sensory ways, and participate at their comfort level in group or individual activities.

### **Touch of Nature Art-Viewing Program – ongoing**

This outdoor/indoor program helps students understand the natural world, by examining how the Group of Seven saw and painted landscape. Through multi-sensory learning experiences, McMichael instructors demonstrate art concepts. Students create their own landscapes, and can participate at their comfort level in group activities.

# Appendix 2 – Step 3: Participant Profile Template



## Participant Profile

**Please complete one form per registrant.**

### Participant Information:

First name: \_\_\_\_\_ Last name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Age: \_\_\_\_\_ Gender: \_\_\_\_\_

Phone Number: \_\_\_\_\_ Email: \_\_\_\_\_

### Contact Information: Parent/Guardian 1

First name: \_\_\_\_\_ Last name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Phone Number: \_\_\_\_\_ Email: \_\_\_\_\_

### Contact Information: Parent/Guardian 2

First name: \_\_\_\_\_ Last name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Phone Number: \_\_\_\_\_ Email: \_\_\_\_\_

**Language(s) spoken:** English  Other  Please specify: \_\_\_\_\_

### Emergency Contact:

First name: \_\_\_\_\_ Last name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Phone Number (home): \_\_\_\_\_ Email: \_\_\_\_\_

Phone Number (work/cell): \_\_\_\_\_ Relationship: \_\_\_\_\_

# Appendix 2 – Step 3: Participant Profile Template

## Allergies

Does the participant have any allergies?  Yes  No

If yes, please complete the following:

Types of allergies	Reactions/Symptoms	Treatment
Drugs		
Food		
Insect Stings/Bites		
Seasonal		
Other		

- Carries Epi-Pen  Yes  No
- Is there any additional information that we need to know?

---



---

## Communication

Please describe the participant's means of communication by selecting the boxes below:

- Speech is clear     
  Uses single words     
  Uses sign language     
  Follows directions  
 Uses short phrases     
  Non-verbal     
  Answers questions

If participant is non-verbal, please specify their means of communication (expressive and receptive):

---



---

## Behaviour

Please indicate any of the following behaviours (or any others) that apply to the participant and detail how staff can best support them in the program.

Could/does participant:	Triggers (Why?/What?/How?)	How should staff assist?
become overwhelmed by large groups, loud noises, etc.?		
try to run away?		
try to harm others?		
try to harm him- or herself?		
cry/whine?		
other (e.g., profane language, attention-seeking actions, self-stimulation)		

## Gross/Fine Motor Skills

Please specify the participant's gross/fine motor skills:

---



---

Does the participant have additional special needs?  Yes  No

If so, please specify:

---



---

# Appendix 2 – Step 3: Participant Profile Template



## Transfer of Care Information Only

### Medical and Other Issues

Are there any other medical issues or other conditions that impact or may affect the participant and his or her participation in the program?

(Vision, hearing impairment, fears/anxieties, physical conditions)

---

---

---

### Seizures

Does participant experience seizures?  Yes  No

If yes, please complete the following:

Type, Frequency, Triggers, Warning Signs	Treatment	Date of last seizure DD/MM/YYYY

### Authorization

All information is confidential. To the best of my knowledge, all information required for the participant has been included in this form. I give permission for this information to be shared with the designated program staff, for safety, support, and effective programming, and outside personnel if required.

I give my permission for \_\_\_\_\_ to participate in this program and I ASSUME THE RISKS that may accompany such participation.

I agree that the McMichael Canadian Art Collection, its officers, directors, employees, and volunteers shall not be liable for any injury, loss, or damage to the participant and/or his or her property arising or resulting from participation in the program. I give McMichael staff permission to act on my behalf in the event of an emergency.

\_\_\_\_\_  
Print Name of Parent/Guardian

\_\_\_\_\_  
Signature of Parent/Guardian

\_\_\_\_\_  
Date

## Appendix 3 (a) – Step 4: Modified Paintbrush Tool

A McMichael art instructor created a modified paint brush to support fine and gross motor skills. The Styrofoam™ application on the back portion of the paint brush provides the option of manually gripping the tool in multiple ways.

### Materials:

- Consider obtaining materials that are accessible and easy to grasp.
- To support fine and gross motor skills, search for modified tools that allow for better grasp of a paintbrush.
- Do not use materials with a high chemical content or those that can easily stain.
- Use tactile and multisensory materials of different shapes and textures. This allows the participant to have a stimulatory experience.
- Allocate materials evenly onto trays. Each participant can then have their own materials available within their work space.
- Provide alternate activities for participants who may have difficulty with some tasks or wish to focus on an additional project.



## Appendix 3 (b) – Step 4: Outdoor Spaces

In the July 5, 2013, issue of the **Toronto Star**, journalist Andrea Gordon highlighted Blaydon Public School’s outdoor classroom concept. After witnessing a student learn to spell his or her name by making letters out of sticks, the teachers at Blaydon have seen the impact of time spent outdoors on the behaviour and learning skills of their students, with or without special needs.<sup>1</sup>

Being in an outdoor environment can not only inspire individuals with disabilities to engage with nature, but to learn about themselves, learn how to interact socially, and behave in a free space. The McMichael utilizes indoor and outdoor environments as a collective venue for accessible programming. With the Humber Trail as a backyard, and safe, clean, accessible pathways surrounding the gallery, it’s easy to become enthralled in the beautiful natural green space that surrounds the McMichael.

### **Here are nine reasons why hosting a program outdoors is a good idea:**

1. Fresh air is good for the soul! Rooms filled with people and noise can be overwhelming, so taking a few minutes to inhale some clean oxygen is a good thing.
2. Outdoor learning environments provide great transition between activities.

3. Outdoor environments provide an open space to roam within safe distance.
4. The outdoors promotes activity and movement.
5. The outdoor environment can be inspirational for art activities. By collecting natural found objects like leaves, rocks, and twigs, artists can use them as a tactile material for multimedia art pieces, or spell their names.
6. It’s always good to get Vitamin D from natural sunlight.
7. Outdoor program spaces shouldn’t be restricted to the summertime—bundle up and make snow art in the winter!
8. In the winter months, biodegradable, eco-friendly painting materials can be used to make designs on fresh white snow.
9. Like clay and rocks, snow is an awesome natural tactile element for sensory-based art activities.

Nature greatly influenced members of the Group of Seven, and as the McMichael offers the best of both worlds, individuals with special needs have the potential to create the next famous work of art in the style of Tom Thomson and the Group of Seven.

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<sup>1</sup> Gordon, Andrea, “Kids with autism benefit from the outdoor classroom,” *Toronto Star*, July 5, 2013.

# Appendix 3 (c) – Step 4: Indoor Spaces

With a dedication to deliver a knowledge-building experience by sharing Canadian art, McMichael programs include art-making activities in studio spaces. The following tips were developed from using the gallery's built environment to accommodate all audiences.

- Check with your building services department to ensure that the space chosen can accommodate a comfortable group capacity.
- Ensure that there is enough space in the doorway for wheelchairs and assistive devices to fit.
- Tables, chairs, and workbenches are important seating options for the workspace.
- Ensure that the program area includes sinks and countertops to wash and prepare materials.
- Consider a room, venue, or workspace that has room for a respite area. This is vital when program participants need a quiet place for transition.
- It is important to choose a location with an accessible washroom, whether it is one large unisex washroom or one each for men and women, within your program space or nearby.

# Appendix 3 (d) – Step 4: Visual Schedule

**‘Woodland Wonders’**

## **McMichael Family Art Program Schedule**

**June 15, 2013**

<p><b>1:00</b> <b>Welcome to Art Class at McMichael.</b> Meet at Pine Cottage.</p>	
<p><b>1:10</b> <b>We Visit Tom Thomson Shack:</b></p> <ul style="list-style-type: none"><li>• Handle paint box materials</li><li>• Go inside shack to look</li></ul>	
<p><b>1:30</b> <b>We Walk Outside:</b></p> <ul style="list-style-type: none"><li>• Look at nature</li><li>• Collect leaves</li></ul>	 
<p><b>1:45</b> <b>We Make Art (at Pine Cottage):</b></p> <ul style="list-style-type: none"><li>• Make sky picture (Use cardboard, foil and paint)</li></ul>	
<p><b>2:15</b> <b>We Make More Art:</b></p> <ul style="list-style-type: none"><li>• Look closely, then draw and paint branches and leaves (Use marker, watercolour crayons, and magnifying glass)</li></ul> <p><b>or</b></p> <ul style="list-style-type: none"><li>• Draw and paint sky or landscape picture (Use marker and watercolour crayons)</li></ul>	 
<p><b>3:00</b> <b>Finish Our Art.</b> <b>Thank you for visiting the McMichael!</b></p>	

# Appendix 4 (a) – Step 5: The Right Terminology for Disabilities

## When you talk about disabilities, choose the right words.

Words can easily influence and reinforce perceptions of people with disabilities. Vocabulary can either shape a positive view of people with disabilities or an indifferent, negative depiction.

The McMichael chooses words carefully to market and promote accessible programs and practices. The following tips will help improve your communication with or about people living with disabilities.<sup>2</sup>

Instead of:	Please use:
Aged (the), the elderly	Seniors
Autistic	A person with autism A person with Autism Spectrum Disorder
Birth defect, congenital defect, deformity	A person who has a congenital disability A person with a disability since birth
Blind (the), visually impaired (the)	A person with vision loss A person who is blind A person with low vision
Brain damaged	A person with a brain injury
Confined to a wheelchair, wheelchair bound	A person who uses a wheelchair

<sup>2</sup> Accessibility Directorate of Ontario, *EnAbling Change Program Handbook*; Section 6: Terminology (The Government of Ontario, 2012-13).

## Appendix 4 (a) – Step 5: The Right Terminology for Disabilities

<b>Instead of:</b>	<b>Please use:</b>
<p>Crazy, insane, lunatic, psycho, mental, mental patient, maniac, neurotic, psychotic, unsound mind, schizophrenic</p>	<p>A person with a mental illness</p> <p>A person with a mental disorder</p> <p>A person with a mood disorder (for example, a person with depression, a person with bipolar disorder)</p> <p>A person with an anxiety disorder (for example, a person with obsessive-compulsive disorder)</p> <p>A person with an eating disorder (for example, a person with anorexia nervosa, a person with bulimia)</p> <p>A person with schizophrenia</p>
<p>Cripple, crippled, lame, physically challenged</p>	<p>A person with a disability</p> <p>A person with a physical disability</p> <p>A person with a spinal cord injury</p> <p>A person who uses a walker</p> <p>A person who uses a mobility aid</p> <p>A person with arthritis</p>
<p>Deaf (the), hearing impaired (the)</p>	<p>A person who is deaf (person with profound hearing loss who communicates using sign language)</p> <p>A person who is deafened (deaf later in life)</p> <p>A person who is hard of hearing (person with partial hearing loss, communicates by speech)</p> <p>It is acceptable to refer to the deaf community as “the Deaf”</p>

# Appendix 4 (a) – Step 5: The Right Terminology for Disabilities

<b>Instead of:</b>	<b>Please use:</b>
Deaf and dumb, deaf mute	A person who is deaf
Deaf-Blind (the)	A person who has any combination of visual and auditory impairments
Disabled (the)	People with disabilities
Epileptic	A person who has epilepsy
Fits, spells, attacks	Seizures
Handicapped (the), invalid, patient, the disabled	A person with a disability
Hidden disability, invisible disability	Non-visible disability
Learning disabled, learning disordered, dyslexic	A person with a learning disability or people with learning disabilities
Midget, Dwarf	A little person  A person of short stature  A person who has a form of dwarfism
Mongoloid, Mongolism, Downs	A person with Downs Syndrome  A person with an intellectual or developmental disability
Patient	A person with a disability. The word patient may be used when referring to a relationship between a medical professional and a client.
Physically challenged	A person with a physical disability

## Appendix 4 (a) – Step 5: The Right Terminology for Disabilities

<b>Instead of:</b>	<b>Please use:</b>
Spastic	A person who has muscle spasms
Stutterer	A person who stutters A person with a communication disorder
Victim of/suffers from/stricken with cerebral palsy, multiple sclerosis, arthritis, etc.	A person who has cerebral palsy A person who has multiple sclerosis, etc. A person with a disability
Visually impaired (the)	A person with vision loss

# Appendix 4 (b) – Step 5: Blogs

As your organization begins to develop accessible programs, it is wise to document your developments by creating and updating a blog with text, photos, and video.

In August 2012, a blog was created on WordPress, a web host for multimedia blogging. In an accessible format, with bold colours and images, the **McMichael Accessible Programs Blog** was born. Over the two years that the McMichael worked on the **EnAbling Change Project**, the blog was used to document and promote accessible programming at the gallery.

Published posts included summaries of feedback from group participants, parents, and caregivers. Brief interviews with young artists and images of their work graced each page. It was ultimately used as an online document to update partner organizations, industry contacts, and service providers in the field of special needs. The McMichael's initial goal was to share their progressive journey of developing, implementing and promoting accessible art programs with international reach.

The McMichael Accessible Programs blog is a great way to inspire other organizations, while documenting the challenges and successes of those engaged in inclusive programs, which assisted in the production of this guidelines document.

## **Before establishing your own accessible blog, consider the following tips:**

- Ensure that your blog follows accessible readability guidelines. The Canadian Weblog Awards offers information on how to create a blog for all audiences. You can find design guidelines for “Usability and accessibility” on their website ([canadianweblogawards.com](http://canadianweblogawards.com)) under the tab, “Jury Criteria”.
- Find a website or blog hosting site that is free and easy to use.
- It must meet the current W3C's Web Content Accessibility Guidelines.
- Find a hosting site that includes room to publish text, photographs in a JPG format, videos, links, and audio.
- Blogging sites that allow you to change design settings with colour, fonts, and images will engage your audience the most.
- Blog-hosting sites like WordPress usually include a social media feed for Facebook, Flickr, and Twitter.

## **To see the McMichael's Accessible Programs blog, visit:**

**[enablemcacgallery.wordpress.com](http://enablemcacgallery.wordpress.com)**

# Appendix 4 (c) – Step 5: Photo Release Form Template

**McMichael**

CANADIAN ART COLLECTION D'ART CANADIEN

An Agency of the Government of Ontario  
Un organisme du gouvernement de l'Ontario

## Release Form

I \_\_\_\_\_ hereby authorize the McMICHAEL CANADIAN ART COLLECTION  
(Parent/Guardian/Attendant) staff to photograph/videotape my son, daughter, or individual in care  
\_\_\_\_\_ during their participation in on- and off-site programming.  
(Name)

I give permission for the McMICHAEL to copyright and use, re-use, publish, and republish videographic and photographic portraits or pictures of and written statements by me and those within my care, which may be used for the following purposes and in connection therewith:

- Documentation and analysis of McMICHAEL art programming
- On the McMICHAEL website, Facebook page and linked within Twitter (@mcacgallery)
- Included in **McMichael Magazine**
- Included in the **McMichael Art Flash** e-newsletter
- Used in promotional materials, brochures, flyers, and articles
- Published on the EnAbling Change blog (enablemcacgallery.wordpress.com)

I hereby relinquish any right that I may have to examine or approve the completed product or products, the advertising copy, printed matter or video matter that may be used in conjunction therewith or the use to which it may be applied.

I have read the above authorization, release and agreement, prior to its execution; I fully understand the contents thereof. This agreement shall be binding upon me and my heirs, legal representatives, and assigns.

May the McMichael contact you for future programs? Please circle: Yes No

Print Name \_\_\_\_\_

Signature \_\_\_\_\_

Name of individual in care \_\_\_\_\_ (if signing for a minor)

Date \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Province, Postal Code \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

# Appendix 5 (a) – Step 7: Participant Feedback Form Template



## Accessible Programs Feedback Form

The (organization name) strives to create the best programs for children, youth, adults, and seniors with special needs. By consulting with organizations and service providers, (organization name) is always willing to improve the accessibility of new and existing programs to meet various needs.

We want to know about your experience as a participant, educator, caregiver, or support worker during your visit to (organization name). It is imperative that we understand the challenges and successes of your visit to run the most exceptional programs.

**Program/Event Title:** \_\_\_\_\_

**Date of Visit:** \_\_\_\_\_

**Questions:**

- How did you hear about this program?

\_\_\_\_\_

- What did you enjoy most about your visit?

\_\_\_\_\_

- Did you encounter any challenges during your visit?

\_\_\_\_\_

- Could you hear and interpret the information/instructions provided by the educator/guide?

\_\_\_\_\_

- What are some areas of your visit that can be improved?

\_\_\_\_\_

- What are other program activities that you would like to see at (organization name)?

\_\_\_\_\_

- May we contact you for future programs? Please circle: Yes No

**Email address:** \_\_\_\_\_

# Appendix 5 (b) – Step 7: Feedback Form Template for Staff



## Accessible Programs Educator Experience

The (organization name) strives to create the best programs for children, youth, adults, and seniors with special needs. By consulting with organizations and service providers, (organization name) is always willing to improve the accessibility of new and existing programs to meet various needs.

We want to know about your experience leading and supporting our accessible programs. It is imperative that we understand the challenges and successes of your job to create an accessible, accommodating work environment.

**Name:** \_\_\_\_\_

**Program/Event Title:** \_\_\_\_\_

**Organization/School:** \_\_\_\_\_

**Date:** \_\_\_\_\_

### Questions:

- What were your goals and objectives as a facilitator of today's program?

\_\_\_\_\_

- What was your role and responsibility in today's program?

\_\_\_\_\_

- How did you welcome your group to our environment?

\_\_\_\_\_

- Did you receive supplemental information regarding the needs of your group?  
If not, would additional information be helpful?

\_\_\_\_\_

- Was your group able to follow your instructions with little to no discrepancy?

\_\_\_\_\_

- Did you encounter any challenges today? If so, how did you manage the situation?

\_\_\_\_\_

- What might be helpful in dealing with a similar situation in future programs?

\_\_\_\_\_

- Did you learn anything new from today's experience?

\_\_\_\_\_

- Was there enough staff support to ensure the safety of the group?

\_\_\_\_\_

- Did the group reveal any thoughts or feelings of their experience at (organization name)?

\_\_\_\_\_

# Appendix 5 (c) – Step 7: Sharing Your Program, ‘Land Connections’

When completing a project, program awareness is complementary to marketing and promotion techniques. By promoting a program through a specific event that showcases successful endeavours, other organizations and potential participants will recognize the impact of your project to a target audience within the local community.

The McMichael experienced immense promotional success with **Land Connections**, a partnership with City of Vaughan Recreation & Culture’s Connect weekend youth program.

The program was documented in an AccessON video that featured results of the first accessible art exhibition at the McMichael. On February 16, 2013, the gallery hosted the artists and their families at a special opening celebration of the Land Connections exhibition, which was on display at the McMichael for one month.

**You can view the video here:**  
[youtube.com/watch?v=dCKsstXiw3Y](https://www.youtube.com/watch?v=dCKsstXiw3Y)

**For a transcript of the documentary, please visit: [mcss.gov.on.ca/en/mcss/about/videos/transcripts/land.aspx](http://mcss.gov.on.ca/en/mcss/about/videos/transcripts/land.aspx)**

**The McMichael also participated in the following endeavours to share its EnAbling Change project:**

- Presented a webinar about accessible art programs to members of the Ontario Arts Council
- Applied for various awards by the Canadian Museum Association and Ontario Association of Art Galleries
- Applied to present at the 2014 Accessibility Summit: Making It Happen in Ottawa, Ontario
- Applied to present at the 2014 OMA Annual Conference: ‘Healthy Museums, Vibrant Communities’ at the Ontario Museum Associations, Toronto, Ontario (October 2014)

Promoting programs also reaffirms the necessity for sharing successes. This allows organizations to make modifications to their programs in order to welcome all abilities.



# McMichael

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An Agency of the Government of Ontario  
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10365 Islington Avenue, Kleinburg, Ontario L0J 1C0  
Phone: 905.893.1121 or 1.888.213.1121 Fax: 905.893.0692 Email: [info@mcmichael.com](mailto:info@mcmichael.com)

**[mcmichael.com](http://mcmichael.com)**